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ABSTRACT

A model for pedagogical discourse that provides evidence to explain the operation of both instructional and regulative discourse in the classroom is presented. The model is based on a theory that the activities and concerns of the wider contexts outside school are relocated for the purpose of school learning, and that the resulting instructional and regulative discourse both exist within pedagogical discourse. First, it is proposed that any teaching/learning episode is an instance of "curriculum genre," having a distinctive schematic structure. Second, using a systemic functional grammar it is argued that it is possible to demonstrate the operation of two different registers in such a genre, with one relating to generation and maintenance of learning activity and the other relating to lesson content. Third, it is suggested that the two registers do represent the two discourse types hypothesized, but with a slightly different relationship than that originally proposed in the theory. A 22-item bibliography is included. (MSE)

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A new method of classroom discourse analysis.

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1.0 Introduction

In an interesting paper investigating the nature of pedagogic discourse Bernstein (1986) has argued that pedagogical activity is distinctively different from other kinds of activity, and that it merits serious investigation in order to determine its particular character. Any attempt to explain it, he has recently suggested (1986), will need to acknowledge that in teaching/learning activities a principle applies such that the activities and concerns of the wider contexts outside school are relocated for the purposes of school learning. It is because of the operation of this principle, he suggests, that a pedagogical discourse has two elements - a regulative discourse and an instructional discourse - which function in such a way that the former "embeds" the latter. The relationship of the two discourses Bernstein displays thus:

ID/RD.

If Bernstein is right, then we need some tools for the analysis of classroom talk so that we can demonstrate the operation of the two analysis. In this paper I propose to outline a model for classroom discourse which will, hopefully, provide some of the evidence with which to establish the operation of the two discourses.

In order to develop the argument I shall propose firstly, that any teaching/learning episode may be thought of as an instance of a "curriculum genre", having a distinctive overall "shape" or schematic structure. Secondly, using a systemic functional grammar (Halliday, 1985), I shall propose that it is possible to demonstrate the operation of two different registers in such a genre, the one relating to the generation and maintenance of learning activity, the other relating to the actual "content" of the lesson. Thirdly, I shall suggest that the two registers do indeed represent the two discourses which Bernstein hypothesised, though I shall suggest that the relationship of the two may be thought of as one of projection rather than of embedding.

1.1 The notion of the curriulum genre

The notion of a genre as it is used here has been defined thus:

> Genres are referred to as *social processes* because members of a culture interact with each other to achieve them; as *goal oriented* because they have evolved to get things done; and as *staged* because

it usually takes more than one step for participants
to achieve their goals.
(Martin, Christie & Rothery, 1987: 59)

Genres relate to the context of culture, to use Malinowski's term (1935). That is to say, they represent goal-directed purposive ways of doing things in a culture, and in that sense they may be thought of as artefacts of the culture.There are of course many types of genres, a number of which have been described for writing (e.g. Martin and Rothery, 1980, 1981, Eggins, Martin & Wignell, 1986, Elms 1988, Kamler, 1990), but several of which have also been described for the spoken mode, such as service encounters (Hasan, 1987, Ventola,1984), oral narratives (Plum, 1988) and classroom or curriculum genres, including morning news genres and writing planning genres (Christie, 1985, 1987, 1989). Lemke (1988) has also discussed differing types of classroom genres.

The particular instance of a curriculum genre to be discussed here is an example of a writing planning genre, and it derives from a longitudinal study conducted over three years in an Australian primary school, following the same population of 50-55 children in the first three years of their schooling (Christie, 1989). About half of the children were either second language speakers of English, or at least came from families for whom English was a second language.The focus of the study was primarily on the lessons in which the children learned to write, hence the term "writing planning genre" was adopted. The children involved in the study were broken into three classes in the preparatory or first year of schooling, and into two somewhat larger classes in each of the second and third years of schooling. The classroom discourse in which their writing activities were developed was recorded in only the second and third years of the study, and in fact a very considerable body of data was collected, involving several different teachers.The particular text to be considered in this paper was drawn from the third year, when the children were aged 7, and being taught by Mrs P, a teacher of some nine years' teaching experience in the junior primary school. The text selected from her classroom is taken because it is very representative not only of other lessons she taught, but also of those of her colleagues.

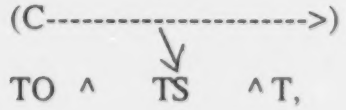
The most minimal instance of the schematic structure of the writing planning genre has three elements, which may be represented thus:

TO ^ TS ^ T,

where TO stands for Task Orientation, TS stands for Task Specification, and T stands for Task, and where ^ indicates sequence.

It will come as no surprise, perhaps, to see the elements of schematic structure represented thus: most genres, after all, can be shown to have some beginning/middle/end sequence. Why then, it might be suggested, do I draw attention to these elements at all, since they might appear rather obvious? There are two possible responses to such a question. In the first place, other types of curriculum genre, such as the morning news genre (Christie,1987, 1989) actually do have quite different schematic structures, and there is value in identifying the character of each type. In the second place, in the case of the writing planning genre itself there is considerable variation in the manner in which actual instances of it are realised. As with other genres, there is greatest variation in the "middle" portion of the genre, where several possible optional elements may be identified. Thus, in the present study, sometimes there was a Task Reorientation, sometimes there was a second Task Specification element, and occasionally even a third, while sometimes a Task Respecification occurred. Another optional element, not found uniquely in the "middle" or indeed at any other point in the genre, was what was termed the Control element, so called because it indicated some overt intrusion by the teacher into the events of the lesson in order to control and redirect what she considered unacceptable behaviour on the part of the children.

For the purposes of the discussion in this paper it has been decided to discuss an instance of the genre which has four elements: the three fundamental elements identified as aspects of the structure, and a Control (C) element. Its schematic structure may be represented thus:



where ( ) indicates optionality, ^ indicates sequence and the Control element is shown functioning potentially throughout the instance of the text, but finding overt expression only at the points where ↘ indicates that it occurs. This discussion will focus on only the three fundamental elem ents of structure.

The actual text of the lesson may be set out thus, elements of schematic structure indicated:

Text 1: An example of the writing planning genre

Task Orientation

(Teacher sits in front of the children on a seat, the children grouped on the floor in front of her)
Okay now everyone paying attention. Today we're going to learn some more about wombats and how they live. Last week we read a book about wombats, didn't we? And then we saw a film about wombats. Well today we've got another book about wombats, this time with a lot of pictures. We're going to read this and then we'll write a report about wombats. Before I start to read the book who can tell me what makes wombats special kind of animals? Terry?
Terry: They carry their babies in their pouch.
T: Yes, that's right.What's another Australian that carries its baby in a pouch? Sally? (Asked because she is not paying attention. She looks blank.) Aaron?
Aaron: Kangaroos.
T: Yes that's right. They're very special Australian animals, called marsupials. See the word up there on the board.(She points to it)

Control
Okay, when you're ready, Geoffrey, I'll start to read the book.(Spoken to because he is looking out the window).
"Wombats are marsupial animals. They carry their young in their pouch." See the picture there.(She continues to display the book, reading only very selectively from the text, for the most part using somewhat simpler language of her own, and not finishing the actual text). Wombats are very strong animals. Who's ever seen a wombat? (Joel raises his hand) Yes, Joel? Where did you see one?
Joel: At the zoo. They was asleep.
T: Were they? Who else has seen wombats? Has anyone ever seen them on a farm? (No answer). I guess if you want to see them on a farm you have to be careful to look carefully, because the'd run away wouldn't they? Yes, Joseph? (he has raised his hand)
Joseph: I seen a dead one once on the road.
T: Did you? That's sad. Was it hit by a car? (He nods his head)
Joseph: There was blood on the road.
Stephen: Blood! (Said with a shudder and a look around the group)

Control
T: That'll do, Stephen.
Often you see dead animals on the road don't you? They get hit by cars quite often. Why do you think they get hit? (A pause) Come on, what do you think makes the drivers hit the animals? Veronica?
Veronica: They don't see them.
T: Well that's often true of course. That happened to my father once. He hit a sheep at night once because he didn't see it till it was too late.

Control
Olivera, pay attention. There's no need to look out the window. (Spoken to because she has looked out the window)
Most animals get killed at night if they get killed on the roads. Why do you think they do?
Joesph: Drivers don' t see them.
T: Yes, we just said that. They hit them because the animals get the lights in their eyes and they can't see. So they don't run away fast enough and they get hit. (She

resumes turning the pages of the book) Wombats have very strong legs. See the strong legs on that one in the picture. Wombats have brown fur.
Joseph: Mrs. P. sometimes they're black.
T: Are they? I don't think I've seen a black one.
Joseph: I saw one in a book once.
T: Did you? Wombats are very good at digging. Farmers don't like them much because they sometimes dig big holes on their farms. Wombats eat plants. They never eat meat. And there's a good picture of a wombat on the wall there. Who knows some other Australian animals that only eat plants? Joel?
Joel: Kangaroos and cows.
T: Yes, well cows are a kind of Australian animal I suppose. But kangaroos certainly are.

Task Specification

T: Okay, everyone sitting up straight. Now we've had time to find out quite a lot about wombats, we need to do some writing. We're going to write a report about wombats today. What are you going to write about in your report Aaron?
Aaron: (pauses) Wombats are brown.
T: Well you could say that. What else might you say? Joel?
Joel: Wombats are strong.
T: Yes. What is the specialal name scientists use for wombats? It's the same word they use for kangaroos?
Joel: Marsupial.
T: Yes what does it mean, Veronica?
Veronica: Carries its babies in a pouch.
T: Good. What else might you say about them? What kind of food do they eat Stephen?
Stephen: Um... grass.
T: Yes, well at least they eat different kinds of plants. Now I'm looking forward to seeing what you write about wombats today.

Task
T: Right, everyone ready to move back to their seat for writing. Girls stand up first and get your books. (They stand up and move back to seats, getting books off a shelf as they go) Now the boys. I want to see some good writing from all of you. When you finish you can do a picture. (The boys move back to their seats too)

1.3 First and second order registers

The notion of register as it is used here owes most to the work of Martin (1985) and his various post graduate students including Ventola (1984), Plum (1988), Christie (1989) and Rothery (in preparation). Just as genre relates to context of culture (see 1.2 above), so register is said to relate to context of situation (Malinowski, 1923). A register represents a particular set of choices of meaning made in a given context of situation, where this set of choices is made in association with a set of choices with respect to genre and context of culture. Both sets of choices are realised in choices in language, as Figure 1 is intended to suggest.

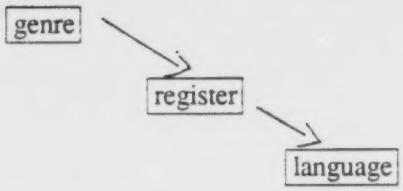


Figure 1: Genre, register and language.
(After Martin, 1985)

Genre, register and language are said to operate on three different communication planes, "stacked up" against each other, such that one selects a particular genre relevant to the context of culture in which one is operating, and one also selects a particular register or set of meanings relevant to the context of situation, and both sets of choices are realised in language. A simple instance will illustrate.

A very familiar story genre found in English speaking cultures is one that involves some opening or Orientation, setting persons in a context and a time, and this is followed by certain Events leading to a particular crisis or Complication; this in turn is followed by a Resolution, and there is often in addition a Coda, although this does not always occur. (See Labov and Waletzsky, 1967) The genre is recognisably a familiar one, found in many children's story books. But the particular set of choices in meaning associated with any instance of the genre vary considerably, depending upon whether one is reading about, let us say, Goldilocks and the three bears, Jack and the bean stalk, or some other less immediately familiar set of people. The latter sets of choices are made with respect to *field* (what is going on), *tenor* (the particular relationship taken up by the author towards the reader), and *mode* (the particular role of language in the construction of the text e.g. if it is a children's story, is it told in spoken or written mode, and if the latter, is it told partly through pictures, or entirely through written text?). Collectively, as already indicated, the choices in meaning are realised in choices in the language system.

Some years ago Halliday (1978, 143-4) proposed the operation of two registers, though the sense in which they are discussed here differs somewhat from what he said. He instanced the football match, where players are talking to each other as they play, so that both talk and play constitute the field. Then he instanced the occasion on which the players talk to each other about the football match after the event. In the latter case, he wrote, two fields of activity were really involved, of a first and a second order character. The first order field was the actual activity of the discussion, but the second order field constituted the match itself.

I shall propose a rather different way of viewing first and second order registers. Like Martin (1984) I shall regard the distinction to which Halliday was really drawing attention as one of mode, not of field. Thus, in the former case, where the players talked to each other as they played, the language was very much part of the action. In the latter case, though the field had remained the same, the players were distanced from the events of the game, and there were hence differences in language to do with reconstruction of activities after the event.

In the curriculum genres I have examined I shall argue that a first order or pedagogical register operates in such a manner that teaching/learning activity is initiated and sustained with a view to carrying forward the activity and achieving the various goals the teacher has in mind. The second order or "content" register, on the other hand, has to do with the particular field of enquiry selected to constitute the "content" of the lesson. This in itself will always be selected from some context outside school, whether the field of enquiry is to do with the activities of those who use mathematics, undertake scientific enquiries, both "natural" and "social", create works of literature, investigate the workings of the economy, or engage in some other pursuits. It is these fields of human enquiry around which the teaching/learning episode will be generated. The relationship of the two is such that the former "projects" the other, a term taken and used metaphorically from Halliday's Grammar (1985), and it will now be necessary to say a little about that Grammar and its particular claims as a tool for investigating how meanings are built up in a text.

1.4 Using a systemic functional grammar to illuminate meaning making

In his account of a systemic functional approach to grammar, Halliday proposes that a language operates in non-arbitrary ways to realise significant meanings. The relationship of grammar and semantics is such that no clearcut distinction can be made between meaning and form, like that implied by a conventional distinction often made between grammar and semantics. The linguistic choices one makes represent choices for the realisation of meaning. The object of a linguistic enquiry using Halliday's Grammar of the kind that I propose to undertake with respect to Text 1, will be to demonstrate how the meanings are made, and hence too, how the two registers and the elements of schematic structure of the writing planning genre are

motivated. As I hope to demonstrate, sets of linguistic choices occur in selective and non-arbitrary ways to realise the meanings of the text, and hence to achieve the goals that are a feature of the writing planning genre involved.

With respect to the metaphor of "projection", it will be important to explain why this term is preferred to Bernstein's one of "embedding", even though the kind of relationship intended by him regarding the operation of the pedagogic discourse is certainly preserved here. The term "embedding" is in fact already used in Halliday's Grammar, and for that reason it is better to avoid confusion by using it in a somewhat different way. In any case I would suggest that the notion of "projection" is more appropriate to the kind of relationship it is intended to argue between the pedagogical and "content" register. A clause that projects is a secondary one, expanding a primary clause which it instates as a "(a) a locution or (b) an idea" (Halliday, 1985, 196), as in:

he said he was sorry

or,

she thought the dog was lost.

Now the relationship of the two is important to the argument here. The projecting clause is itself held to be secondary, but it nonetheless has a critical role in "instating" the primary one. Thus, I shall shortly argue the pedagogical register has a critical role in "instating" or operationalising the "content" register. One other matter with respect to the relationship of projecting and projected clauses is worth mentioning. It is that the projected clause, so Halliday suggests (ibid, 251), is drawn not from the "real world" of activity, but from language itself, for that which has been said or thought elsewhere is taken and instated through the projecting clause. Thus, metaphorically, I argue that that which is projected as an aspect of the "content" register is actually drawn from elsewhere - normally from the world of activities outside the school in fact - and instated for the purposes of school teaching and learning.

1.5 Demonstrating how the linguistic choices in Text 1 operate to realise meaning

The pedagogical register is always foregrounded at the start of any element of schematic structure in a writing planning genre. That is because it is at these points that the teaching/learning activity is being directed and kept on course, and the children's behaviour

operationalised. Once into the "body" of the first element the "content" register is foregrounded, and the pedagogical register finds little if any expression. In the second element some convergence of the two registers is achieved in the "body" of the element because in principle at least, the children are learning to write about a particular "content". In practice, as we shall see, the convergence of the two is brief and rudimentary. That is because, as the teacher draws the children closer towards the actual writing task, she is least comfortable in guiding talk. It seems that teachers are more confident in promoting rather general talk about a "content" than they are in promoting talk about a writing activity pertaining to that "content". There is an irony here, since the actual intention of the lesson is to develop children's writing abilities. Finally, in the third element, where the children are actually operationalised to commence their writing task, it is the pedagogical register which is foregrounded, and the "content" register finds little if any expression. Overall, and reflecting the general pattern that emerges in the linguistic behaviour over the three elements of the text, it is the opening element that is the longest, while the second is shorter and the third is shortest of all.

In order to develop this discussion I shall draw upon three aspects of the lexicogrammar - the THEME,TRANSITIVITY and MOOD SYSTEMS - and I shall argue that the choices in all three systems across Text 1 are made in non-random ways in order to realise the two registers and the genre involved, and hence to achieve the goals of the teacher.

1.5.2 THEME, TRANSITIVITY and MOOD choices in the writing planning genre

I shall say a little in an introductory sense about each of the three systems chosen for examination here. Of the THEME SYSTEM, we should note that Theme in a clause is defined as the "point of departure" for the message of the clause (Halliday, 1985,). Theme choices may be found in relation to each of the three metafunctions Halliday recognises in language: that is to say, some may be experiential, and to do with the field of activity involved, some may be interpersonal and to do with the nature of the relationship of the participants involved in the activity, and some may be textual, and to do with the role of language itself in holding the text together in a cohesive manner. The three types of Theme choices are labelled in the following clause:

Yes	Mary,	I	agree with you.

Textual	Interpersonal	Experiential
	THEME	

If we drop to another level of analysis, we can say that the particular instance of a textual Theme here is an example of a "continuative", while the interpersonal Theme choice is a "vocative", and the experiential Theme choice is a "topical" one. In practice, all experiential Theme choices are topical, while interpersonal and textual Themes may be of various kinds. Where the three types of Theme choices all occur, they will always be found in the order in our example: textual - interpersonal - experiential.

The TRANSITIVITY SYSTEM refers to "what's going on", where that is realised partly in a Process, and partly in sets of associated Participants and Circumstances, as in:

today	*we*	*'ve got*	*another book*	*about wombats*
Circumstance of Time	*Possessor:*	*Process: Possessive*	*Attribute: Possessed*	

The systemic functional grammar proposes a variety of Processes about which I shall say a little, though the interested reader is advised tc see Halliday (1985) for a detailed discussion of Transitivity, including in particular the matter of Participants and Circumstances, about which I shall say nothing more here, nor will I treat them at all in my examination of Transitivity in the text.

Material processes, having to do with acting upon or in the world, include:

> they carry their babies in their pouch.

Behavioural processes realise aspects of behaviour as in:

> we're going to read this.

Mental processes include:

> we saw a film.

Relational processes - really processes of "being"- are very varied in kind, for they may include the following, recognised as attributive:

> that's right,

but also the following, recognised as identifying:

they're very special animals, called marsupials.

Verbal processes are processes of saying or representing as in:

who can tell me what makes wombats special kinds of animals?

A further type of process, not found in Text 1, is the existential:

there's a wombat in the zoo.

Finally, the MOOD SYSTEM is to do with the kinds of choices taken up in the grammar with respect to the roles persons assume in the discourse. Like the choices for Theme and for Transitivity, as we shall see, the Mood choices are made in selectively different ways in the discourse of the writing planning genre to realise the various meanings involved there.

I have already suggested above that the pedagogical register is foregrounded at the opening of any element of schematic structure, while the "content" register is found in the "body" of the element. Turning to the Task Orientation element, the pedagogical register is foregrounded in the opening in a declarative Mood choice, and hence a monologic mode,as in:

today we're ging to learn some more about wombats,

while the swing to the dialogic mode and the "content" register is instituted when the teacher takes up the interrogative mood:

who can tell me what makes wombats special kinds of animals?

Of the Theme choices made in the Task Orientation, the first thing to note is that textual Themes are characteristically much more a feature of teacher talk than of the children's talk at any stage in the writing planning genre. That is not of course because the children are incapable of using the range of linguistic items employed in textual Theme positions. Rather it is because for the purposes of the social activity in progress, it is the teacher who initiates, directs, and generally fosters the development of the activity. Nowhere is this tendency more pronounced than at the opening of the Task Orientation, where the teacher employs three instances of a continuative as in:

okay now everyone paying attention,

or well today we've got another book about wombats.

Once into the "body" of the Task Orientation element continuatives are sometimes still used, but not with the frequency with which they occur in the opening, and where they are used their character tends to change. For example, once the entry to dialogue and to engagement with the "content" register has occurred, the teacher makes use of "yes" on two occasions as in:

yes that's right,

and on two more occasions towards the end of the element. While such an item is important in carrrying the discourse forward, it is not characteristically found in the opening of an element. It has a different function from continuatives such as "now", "okay" or "all right" which, though they sometimes do occur in the "body" of an element, are very characteristically clustered at the opening of elements of schematic structure.

The other textual Themes used in the opening of the Task Orientation, include structurals, realised in conjunctions ("and") and conjunctive adjuncts ("then"), as in:

today we're going to learn some more about wombats
and how they live

and
and then we'll write a report about wombats.

The function of such items is also to foster the development forward of the discourse, but unlike continuatives they will continue to appear with some frequency in the teacher talk of the "body" of the element, at points at which the teacher seeks to make some kind of connectedness between the matters dealt with as part of the "content".

By her uses of textual Themes in the opening of the Task Orientation, then, the teacher is signalling to the children that activity is being operationalised. The latter tendency is reinforced by her choices of topical Themes. Thus, in a manner characteristic of teacher talk at the point of opening an element of schematic structure, the teacher several times thematises the children - once with a use of "everyone":

everyone paying attention,

but on three other occasions with use of "we", as in:

we're going to learn some more about wombats.

This tendency to identify herself along with the children is always most marked in teacher's topical Theme choices at points where she is operationalising activity, and hence at the opening of elements of schematic structure: it is a measure of the solidarity she assumes with the children when their "work" or learning activity is being set in train.

Four other topical Themes occur in the opening of the Task Orientation, all of them marked or atypical topical Theme choices, indicating that for reasons to do with the activity in progress the teacher is choosing to foreground certain matters for the children's attention. Three of the topical Themes are realised in what are termed Circumstances of time - "today" (used twice) and "last week"as in,

today we're going to learn some more.....
and
last week we read a book.....,

while another is realised in a dependent clause put "up front":

before I start to read the book who can tell me...

Circumstances of time very often occur in topical Theme in teacher talk at the start of an element of schematic structure. This is particularly the case, as here, in a first element, where part of the business of operationalising activity will involve making connections with prior learning activities.As for the dependent clause in marked topical Theme, such a clause typically occurs in teacher talk either in opening parts of elements of schematic structure as is the case here, or at other points on the "body" of an element where something has to be established and/or summarised before further activity proceeds.

Finally, turning to the interpersonal Theme choices in the Task Orientation, it should be noted that these are used sparingly by teachers at any time, and even less commonly by children. In the opening of the element, where the activity is being initiated, one only interpersonal Theme is selected - "how"- although that introduces a clause in which no answer is being actually sought from the students:

we're going to learn some more about wombats and how they live.

I have already noted that the opening of the element is characteristically monologic, and that the entry to dialogue is actually signalled by a teacher question.

From here on, once the "body" of the element has been satisfactorily brought into being, there are some significant shifts in the discourse. I have already noted above that continuatives such as "yes" come into play in textual Theme position, taking a different role in the functioning of the discourse from those found in the opening of the element.The most significant shift, however, is in the choices taken up in topical Themes. No longer are the class members thematised, but aspects of the "content" itself are now thematised instead, as in:

they carry their young in their pouch
that's right
wombats are marsupial animals.

Henceforth, though class members are sometimes thematised, it is matters pertaining to the "content" which are much more commonly placed in topical Theme for the rest of the element. Henceforth, too, where interpersonal Themes are used, they are very considerably realised in teacher making use of either WH/topical Themes or finites, both of them realising the interrogative Mood, and hence functioning to elicit dialogue as in:

why do you think they get hit?,

and:

was it hit by a car?

Turning to some analysis of Transitivity, the same general picture emerges. The Transitivity processes found in the opening of the element are sometimes behavioural as in:

we're going to read this
we'll write a report,

or mental, as in:

everyone paying attention
we saw a film.

As such, these Processes serve to identify activities in which the children are to engage.

The shift to the "body" of the element is realised in a shift in Transitivity choices, so that henceforth the Processes are involved in building information to do with the "content. Thus, a cluster of relational Processes serves to build something of the character of wombats, a number of which occur just after the point of entry to discussion of the "content" field, while a few occur later:

they're very special Australian animals, called marsupials
wombats are marsupial animals
wombats are very strong animals
wombats have very strong legs

Other Processes serve to build the activities in which wombats engage as in the material Process:

wombats eat plants.

Several other Processes realise aspects of students' experiences of wombats, such as:

I seen a dead one on the road once
Mrs. P sometimes they're black.

Overwhelmingly, then, the Transitivity Processes in the "body" of the element realise meanings to do with the "content".

The movement to the next element (the Task Specification) through a foregrounding of the pedagogical register, is signalled by a number of linguistic choices taken up by the teacher. She selects one of the continuatives most commonly found at the start of new elements ("okay"), she thematises the children ("everyone"), and she selects a Transitivity Process intended to operationalise an aspect of the children's behaviour ("sitting up"):

okay everyone sitting up straight

The Mood choice is once again declarative, and the mode monologic, as she proceeds a little further in the opening of the element, pointing directions:

now we've had time to find out quite a lot about wombats
we need to do some writing
we're going to write a report about wombats today.

Another question indicates the entry to further dialogue, and some rudimentary convergence of the two registers is achieved as teacher and students talk about writing abour wombats:

what are you going to write about in your report Aaron?
wombats are brown
wombats are strong.

In practice, in the "body" of the element the talk realises meaning to do with the "content" for writing, and not to do with the nature of the "report" the teacher indicates the children are to write.

This is a problem that occurred time and again in the study from which this text is taken. It points to a significant issue that teacher education still needs to address: namely, the failure of teachers themselves to understand the kinds of linguistic choices that need to be made in order to go about creating particular genres for writing. Language is in this sense "invisible" - part of the hidden curriculum of schooling. Where the linguistic choices that need to be made for the successful writing of a particular text type or genre are not made explicitly available in teaching, the students are left to work these out for themselves, either by attempting to deduce them from the context for writing, or by drawing upon some other experiences of text types. In this situation, some children are very much more advantaged than others. Children who, because of life experience and opportunity are often exposed to books, and in other ways exposed to the kinds of linguistic choices made for handling the various types of knowledge valued in schools, will necessarily perform better than those who are not so exposed. Children in the latter group will include those for whom English is a second language (of whom as I noted earlier there were several in the class sampled in Text 1) but also many from economically disadvantaged families where the written mode is not so valued or frequently used.

There is a great deal of work to be done still in teacher education in developing teachers who operate with an explicit sense of the manner in which language operates to build the knowledge and information valued as part of an education.

Turning to the final element - the Task - this is the shortest element, as I noted before, and in fact the children make no use of language at this point at all. Instead, they make a significant shift in their physical disposition as they move to their seats for writing, signalling that one activity has been brought to a close, and another is about to commence.This is much as Mehan (1979) noted changes in the disposition of classroom participants in his ethnographic study in an American classroom.

In this element, then, the teacher foregrounds the pedagogical register. Her choices of textual Themes ("right) and topical Themes ("everyone", "girls", "I"), as well as her Transitivity choices ("to move", "stand up", "get", "finish", "do a picture") and her Mood choices (two instances of the imperative occur- "stand up", "get your books"), are all involved in the process of operationalising activity.

> right everyone ready to move back to their seat for writing
> girls stand up first
> and get your books
> I want to see some good writing from all of you
> when you finish you can do a picture.

The closer the participants get to the activity for which they have been preparing, the more minimal the language use tends to become. This is in itself a measure of the changing mode.That is to say, no longer is the language primarily that for reflection upon experience, as applies in the Task Orientation, but rather it is language as an aspect of action in the Task element. The time for dialogue has largely passed when the Task element is reached, and in no text collected in this study was there much student participation in the construction of the text in this element.

It is in itself a normal and appropriate thing that the text should become reasonably minimal as the participants complete one activity and prepare for physical movement in order to commence another. However, the limited nature of the Task Specification in Text 1, which as I have already indicated is consistent with that found in most other texts in the body of data used here, is grounds for concern. Given that the object is tp teach writing, considerably more needed to be done in addressing with the children the linguistic features of the "report" on wombats that they were to produce.

1.6 Summary

I began this paper by reference to Bernstein's work on the nature of pedagogic discourse (1986). Bernstein has proposed that a pedagogic discourse has two elements - a regulative discourse and an instructional discourse, whose relationship is such that the former embeds the letter. I have sought to provide some linguistic evidence for Bernstein's proposition by using Halliday's systemic functional grammar (1985), and by invoking the notion of two registers, rather than of two discourses. A first order or pedagogical register operates to project a second order or "content" register. The latter register involves a focus upon some field of enquiry and its associated methods or working,

where the latter are drawn from a context outside school and relocated for the purposes of schooling learning. In other words, the engagement with the "content" register is operationalised through an engagement with the pedagogical register. In fact, the character of the pedagogical register largely determines the manner in which the "content" register is taken up and developed.

Overall, the linguistic analysis has sought to demonstrate that the participants in the construction of Text 1 have exercised a series of non-arbitrary choices in language in order both to realise the operation of the two registers and to create the elements of schematic structure of the instance of the writing planning genre involved. Such an analysis, drawing attention in particular to the two registers, is a potentially useful one to educational research for at least two reasons. In the first place, in that it shows how a series of linguistic choices are used to build a classroom text, it has served to demonstrate both the nature of the meanings made in such a classroom, and the manner of their realisation. The technique is thus available to use in any classroom discourse analysis. In the second place, it points to the general value of Bernstein's argument that the pedagogical activity takes fields of enquiry of the wider experience and relocates or "reinstates" these for the purposes of school teaching and learning. This is an important observation, not least because it points to the essential role of educational processes as processes of initiation. Learners of any age and in any educational setting are really apprentices, and their learning will proceed the more effectively when their teachers assume a corresponding role in guiding their learning.

Notions of apprenticeship and of an associated teacher responsibility in overtly guiding students' learning have been somewhat discredited in recent years, their place taken by various notions on the one hand of the learner as "individual discoverer", and on the other hand, of the teacher as "facilitator" of learning processes. But the latter notions are both misleading and unhelpful, principally because they neglect to acknowledge that the fields of enquiry and/or knowledge that constitute the substance of an educational process are themselves socially constructed. That is to say, they are not matters privately resolved by persons pursuing their learning in an individual and private way. They are rather, ways of working and of dealing with experience that are valued in a culture, and as such, for any learner, mastery of these will be a necessary aspect of becoming a successful participant in the culture. Where the various ways of working and dealing with experience in a culture remain available only in an implicit sense, significant numbers of students remain disadvantaged.

It is for teachers to acknowledge this, and to develop teaching programs in the future which seek to make explicitly available to students the linguistics patterns in which the different patterns of working and dealing with experience valued in schools are actually realised.

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